

Foreword

This book is devoted to an original method of a quick but total immersion into the environment of Photoshop. You may have heard some people saying that Photoshop is a very complex program. Partially, it is true, because it may take you years to study it thoroughly. The ASAP (stands for As Simple As Photoshop) offers you a faster way. The secret is that it gives you only the things you have to know at the moment, omitting the details. Later, you may turn back to the details if you need them. Another speed-up secret is illustrations. The book is packed with 198 animated and sounded screenshots, that show you around Photoshop. By the time you complete it, you will have a working knowledge of the tools and functions, that are pertinent to digital photography. Other areas of the program, such as those functions geared for the printing industry (CMYK colors, paths, etc.) are beyond the scope.

The free version of the book includes the first chapter - Concepts - a quick overview of Photoshop interface and the basic work principles. It's intended for beginners. Just look around and have some feeling of working with the program.

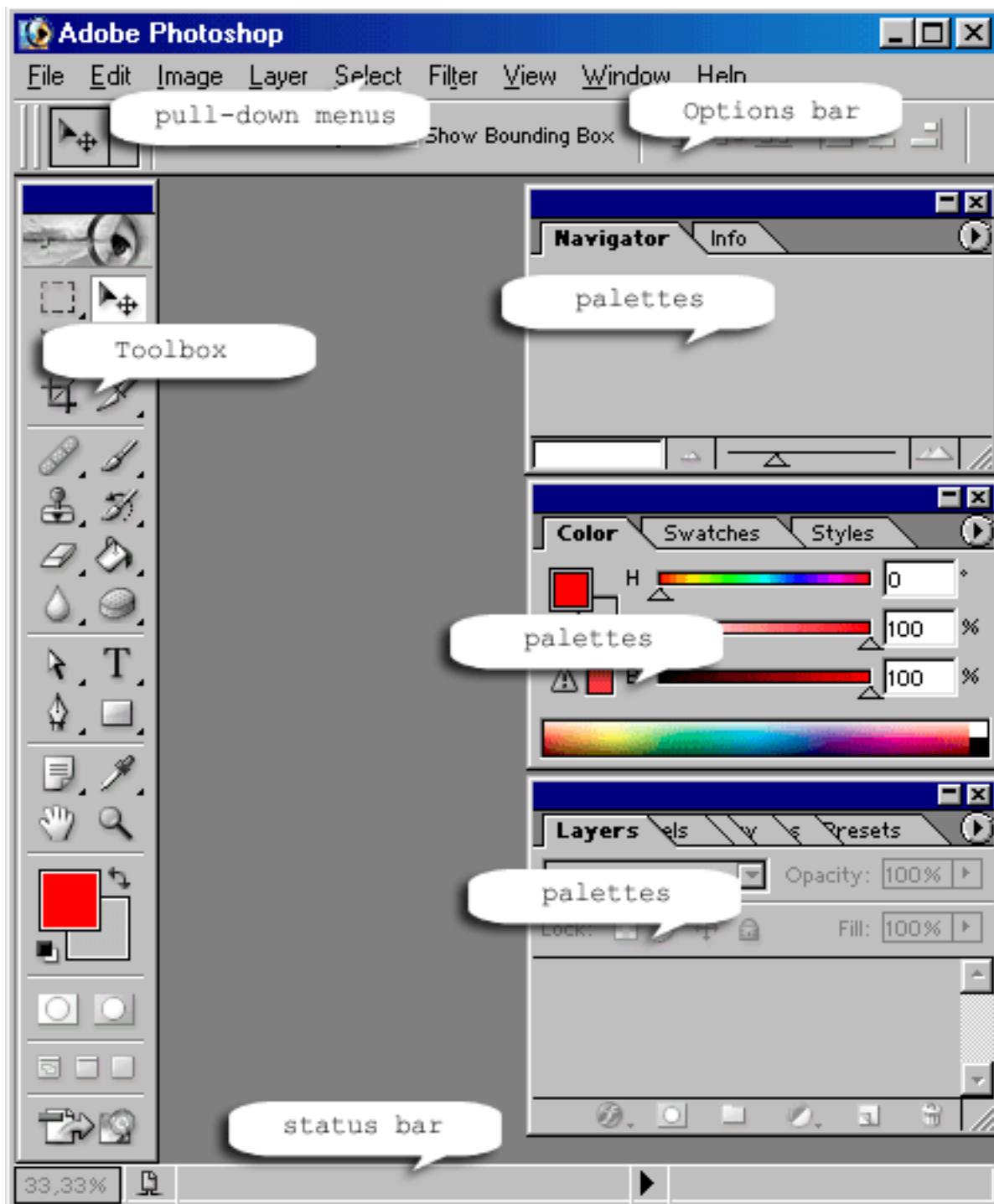
The 4 other chapters are available in the full version of the book.

Important! *To play the animated screenshots you need Macromedia Flash Player 6 and the full version of Adobe Reader 6. If you can't see red stripe after this word click here to get the Flash player from Macromedia web server (file size: 0,5 Mb) and / or click here to download the Adobe Reader from the Adobe server (file size: 15 Mb).*

The book assumes that you have a working knowledge of your operating system. Although the PC version of Photoshop is used in all examples, the Mac version is almost identical, with the exception of a few platform-specific keyboard shortcuts.


Concepts > Interface Overview

Run Photoshop. You will see this work area. Look around. You can see traditional pull-down menu at the top and a few **palette** windows located all over the main window. Now we have to learn how to customize our workspace. With the potential of using many tools on a single project, it becomes a requirement to know how to move, resize, hide and display palettes.



Concepts > Customizing Workarea

1. Double-click on any empty space. The **Open** dialog box appears. Locate the ASAP directory on your computer (default path is C:\ASAP\) and open the **babylon.jpg** file* (movie).

2. The image opens in its own window. Drag the **image window** to reposition it. Click the  button at the top right corner to close the image.

3. Pull the **Toolbox** by its title bar. Does it move? Pull down menu **Window > Tools**; the **Toolbox** disappears. Pull down **Window > Tools** to show it again.

4. Now drag the **Options** bar. Double-click on its title bar to minimize the bar; double-click again to maximize it.

5. Press [TAB] key; all the palettes disappear; press this key again to get them back. Bear this trick in mind, because you will use it often while working with large images.

**Readers of free version, [click here](#) to download the sample image from the Web*

Concepts > Handling Palettes

1. Look at the palettes to your right. As default, you can see 10 palettes packed into 4 groups and 2 palettes in the **palette well*** on the **Options** bar. Drag, minimize, maximize palette groups, as we did it with the **Toolbox** and **Options** bar.

**If your monitor resolution is 800 x 600 or less, the palette well is not available and your palettes are packed into 3 groups.*

2. To extract a palette from a group pull its tab outside the palette group. To hide a palette (or palette group) either close its window or toggle its visibility from the **Window** menu.

3. Also, you can drag a palette out of a group and put it either into another group or into the palette well (movie).

4. If you have done it correctly, the palettes are scattered all over the work area. It gives no benefit to a good working environment! Let's restore the palettes to their default positions to put them in order. From the pull down menu, select **Window > Workspace > Reset Palette Locations*** to accomplish it.

Whenever you get lost or confused with your customized Photoshop's interface, use this command to return to the default settings.

In Photoshop 6 - **Window > Reset Palette Locations*

Concepts > Open Image

Before we start editing, let's try to manage image files. First of all, open a few images to your choice using the following ways.

1. Pull down menu **File** > **Open...**


2. Shortcut [**Ctrl** + **O**]

3. Double-click in empty area

4. Launch the built-in image browser: **Window** > **File Browser**, find the image on your computer and double-click its thumbnail to load it.

5. Pull down menu **File** > **Open Recent** > select image from the list of recently opened images.

Methods # **1**, **2** and **3** above call the dialog box **Open** which is pretty much a standard system filebox

except for a preview area at the bottom. Another good feature is the "Favorites"  button in the upper right corner. Add the ASAP folder to your favorites (screenshot). Chances that you will use it often.



Concepts > Save Image

1. Open **babylon.jpg** from our sample folder. It seems, that the tower is in danger. Let's save it. There are three saving commands in Photoshop - **Save**, **Save As** and **Save for Web**.


2. Press [**Ctrl+Shift+S**]

keys; the **Save As** dialog appears.


Select the

Photoshop format as it is shown on the animation and click **Save**. Now you can work with the **babylon.psd** file, thus not affecting the original **babylon.jpg**

3. Choose the

Brush  in your **Toolbox**; pick a color in you

Swatches palette and paint something

on the image 

4. Have you finished? I'm sure it looks great now!

Let's save it again;

[**Ctrl+S**]. Your efforts are saved

now to the

babylon.psd

**PSD files are native to Photoshop.*

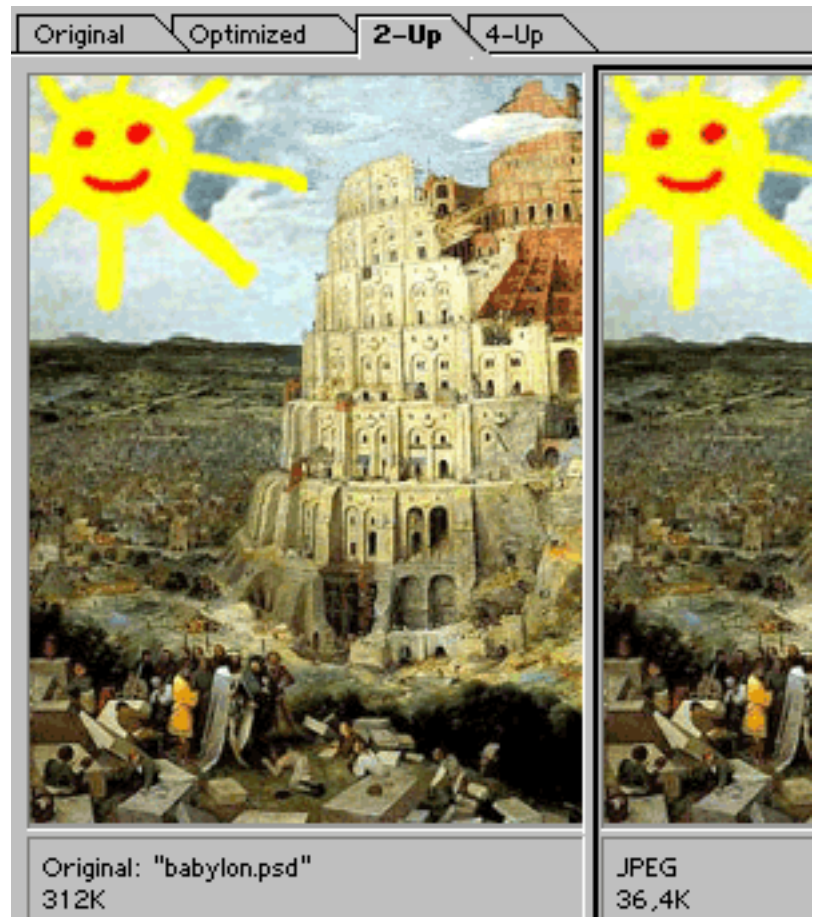
Concepts > Save for Web

Wouldn't it be unfair to conceal our small masterpiece from the rest of mankind? Let's save it for Web too!

1. Pull down menu **File > Save for Web...** A huge dialog window appears. This dialog lets us optimize image quality / file size ratio visually. It is important to save images at the smallest file size we can, without sacrificing too much of the image quality, to minimize the download time of the web page they appear on. It is known as **optimizing*** the image.

**Optimizing is discussed in detail in the 4th chapter.*

2. Click on the **2-Up** tab over the image preview area. It allows us to compare the original image and its web-optimized copy (screenshot).



3. First of all, let's select an output format. There are 4 options there; the most popular of them are **JPEG** and **GIF** formats. Well, let it be **JPEG** at this time.

4. Note the size of the optimized file under the preview area. We can reduce it by using the **Quality** slider (movie).


5. If you think this image is too large for a web publication, click **Image Size** tab and reduce the target image size (movie).

6. When ready, click **Save**, choose the destination folder and save the image.

***NB** If you are saving an optimized copy to our ASAP folder, use a different file name to prevent overwriting of the original image.*

Concepts > Close Image

Now close the file using one of the following methods.

1. Pull down menu **File > Close**
2. Keyboard shortcut [**Ctrl + W**]
3. Click  button on the image window. Make sure you are clicking the image window gadget and not the window gadget of Photoshop itself.



Photoshop will ask you if you would like to save the image. Don't be in a hurry, take a moment to think this proposition over.



Concepts > Viewing Image


Easy viewing is very important component of correct editing, especially while dealing with larger images. To view the whole picture we have to zoom out, to view minor details we are to zoom in; to see a picture as it really is, we have to use actual *size*.



1. Open **babylon.jpg**; it opens in a standard window. Look at the title bar and note the zoom value.

2. Click the  button on the **Toolbox** to activate the **Zoom** Tool. By default, your cursor looks like this . Click on the image to magnify the view. Note the zoom value now. Click a few more times. Now the image may appear jagged, but this is just the sizing function and there is no problem with your image.



Note that you magnify the view and not the image itself.



3. By now you can view minor details but you can't see the entire image, because it is too large. Look at the **Navigator** palette (if it's hidden, display it using the **Window** pull down menu). In the center of the palette you can see an image thumbnail; the visible portion of the image is marked with a red rectangle. Drag the rectangle across the thumbnail and notice the image in the **image window** updating (movie).

4. Maximize the **image window**, by clicking the  button, located in the upper right side of the window. Now the image view occupies all the workarea, however we can't see the entire image, because it is still too large.




5. Another way to navigate large or magnified images is the **Hand**  Tool. Activate it by clicking the  button on the **Toolbox** and drag the image to make the hidden areas visible.

Note that you move the view only and not the image itself.


6. Click the **Fit On Screen** button on the **Options** bar (this button is available only while **Hand**  or **Zoom**  Tool is selected; at any other time you can fulfil this command using [Ctrl+0] (Zero) keyboard shortcut). The image still looks somewhat jagged, because it is not at 100% zoom.

7. Click the **Actual Pixels** button on the **Options** bar to view image as it actually is with 100% zoom* (this button is available only while **Hand**  or **Zoom**  Tool is selected; at any other time you can fulfil this command using [Alt+Ctrl+0] (Zero) shortcut).

**Always estimate the sharpness of an image at 100% zoom.*

8. Select the **Zoom**  Tool in the **Toolbox** again, then click the **zoom out**  button on the **Options** bar or depress [Alt] key. Now your cursor looks like this . Click on the image to reduce the view.

Concepts > Painting


Let's look at the **Toolbox** once again. As you can see it is full of some (supposedly useful) instruments. And there are tools that we can't even see yet! Some of these buttons contain hidden tools. Press any button that has a small arrow  in the corner, to select a hidden tool. Now you may begin painting.

1. First of all, let's create a new document. Pull down menu **File > New...** A dialog box pops up. Choose: Width: 400 pixels; Height: 400 pixels; Resolution: 72 pixels/inch; mode RGB color, Contents: Transparent. When ready, click **OK**.


A new document opens in a new window strangely resembling a chessboard. The gray and white checks mean that we are dealing with a totally transparent area. It is not very easy to paint on.

2. Select the **Paint Bucket**  Tool from the **Toolbox**.


3. Click on the **white** swatch in the **Swatches** palette (movie).

4. Click with your **Paint Bucket**  over the image. The canvas is primed (movie).

Surely we could have created a "white" image from the very beginning (in the "new document" dialog), but wasn't it a pleasure to pour the paint right out of the bucket?


5. From your **Toolbox**, select the **Brush**  Tool. On the **Options** bar, open the **Brush Preset** picker and choose a brush. The two essential properties of a brush are size and hardness. In the movie I choose a big and soft brush.

6. In the palette **Swatches**, choose yellow color. Then try to paint. What a nice yellow cloud!

7. There are some other options for the **Brush**  Tool on the **Options** bar. Open the **Mode** menu and select **Color** (movie). Now our brush can change only the color of objects without entirely painting over them.




***NB.** On the **Options** bar you can adjust any tool as your choices update based on the tool you have selected.*

8. Select **cyan** color in the **Swatches** palette and paint over your previous strokes (movie). See how it works. Now set the brush mode to **Normal** (for future work). The settings are saved even after you quit Photoshop, so when you restart the program, your layout and menu choices will be as they were when you quit the program.

9. Activate the **Eraser**  Tool; choose brush size and style and test the tool out. Great! Let's call it "A Furious White Lightning in Methanoic Atmosphere of Jupiter"

Concepts > Choosing Color

We already know how to choose a color using the **Swatches** palette. Unfortunately, the range of choice in it is very narrow (256 colors as default) and we (the masters of canvas and brush by now) may need some special paint. So, what about other colors? It may be a very simple task if you can find the required color on your picture.

1. Open an image to your choice.
2. In the Toolbox, select the **Eyedropper**  Tool.
3. Find a color on the image that you'd like to paint with and click with the **Eyedropper**  on it. Now look at the **Foreground Color Selector** in the **Toolbox**. The color is chosen (movie). Activate the **Brush**  Tool and paint.

Very often, however, we are not completely satisfied with the colors either presented in the **Swatches** palette or defined with the **Eyedropper**. Use the **Color Picker** dialog box to customize the color.

4. Click on the **Foreground Color Selector** (upper square at the bottom of the Toolbox) to call the **Color Picker**. There is a number of ways to define a color with this tool. The animation shows only one example.

5. Click within the **color field** to define the most suitable color*.

If you can't see the required color in the color field, click **H, **S** or **B** radio button to change the color field.*

6. Fine-tune color **hue** (radio button **H**), **saturation** (**S**) and/or **brightness** (**B**) by moving the slider (movie).

Concepts > Cloning

Now, when you already know how to activate and use the **Brush**, **Paint Bucket** and **Eraser**, let's proceed to the **Clone Stamp**.


1. Open **babylon.jpg**

2. From the **Toolbox**, choose the **Clone Stamp**  Tool.

3. On the **Options** bar, set brush size and style; define the other options. The animation shows the use of a soft brush; diameter 45; **not Aligned***

The **Aligned gadget forces the starting point to follow your mouse, even **after** you complete a stroke, while leaving it off starts the sample point back to its original location at the start of each stroke.*

4. Point the cursor as it is shown on the animation, hold down [**Alt**] key; then mouse-click. You have just selected the starting point of the picture area, that you wish to clone.

5. Complete the tower, painting with the **Clone Stamp**  (movie).

Concepts > Typing

It's time to test the Type Tool.

1. Create a new document (**File > New...**) 400 x 400 pixels; mode RGB, Contents: White.

2. From the **Toolbox**, select the **Horizontal Type T Tool**.

3. On the **Options** bar, define font size and style (animation).


4. Click there, where you want to add an inscription. Type some text. It feels very much like using a "regular" text editor. However, for efficient work with text in Photoshop you have to understand **layers**.

Note that the most Photoshop commands won't work until the Type Tool is deactivated by clicking on any other tool.

Concepts > Selecting


Making selections is one of the most important skills in Photoshop. That is because the selected areas can be edited separately. Let's try just one method of selecting.




1. Open `babylon.jpg`

2. From the **Toolbox, choose the **Polygonal Lasso**  Tool.**

3. Step by step select the Babylon Tower (animation). This is time consuming, but a required part of working in Photoshop. Each time you click the mouse, it will set an **anchor point** for the polygon you are creating. Close the contour up or double-click to complete selection.

*Tip. While selecting, use **zoom in** [`Ctrl++`] and **zoom out** [`Ctrl+-`] shortcuts. It will help you to select precisely.*

4. Activate (choose from the **Toolbox) the **Move**  Tool and drag the tower to a safer region on Earth (animation)**

5. Activate the **Brush  Tool and make a few strokes on the image.** As you can see, the **Move**  and **Brush**  (as well as all the other tools and commands) affect only the selected area.

***NB** Selections are discussed in detail in the 2nd chapter*

Concepts > Using Filters

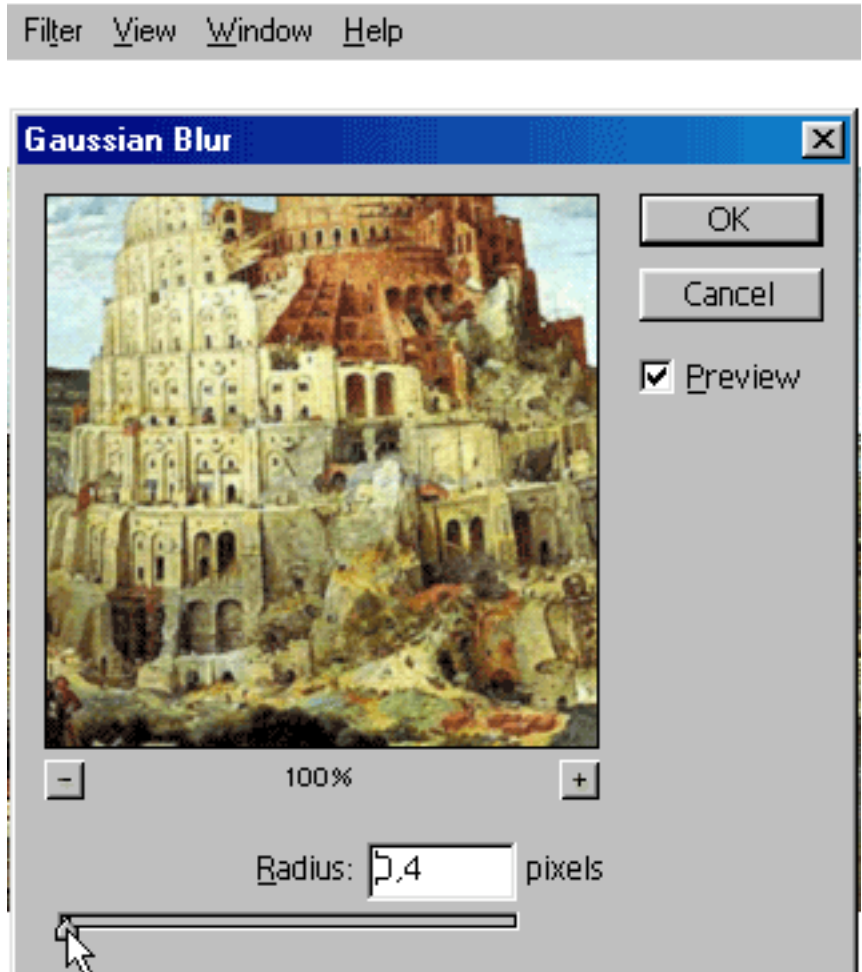
I'm sure you've heard something about filters and probably had fun with some of them. That's what Photoshop users usually begin with. In my opinion, the majority of the filters are designed for rare and rather specific tasks, so I'd like to tell you about just a few ones.

1. Open **babylon.jpg**.

First of all, let's look at the filters of **Sharpen** submenu. Surely no filter can really sharpen unfocused picture. However, these filters can imitate focusing of an image or selected area to a certain extent. Although the **babylon.jpg** doesn't require any sharpening, let's try to do it.

2. Pull down menu **Filter > Sharpen > Sharpen**. Look what has happened to the image. The bad thing about this filter is that it's completely automatic. To control the sharpening effect, use the filter **Unsharp Mask** (examples are available in the [Recipes](#)).

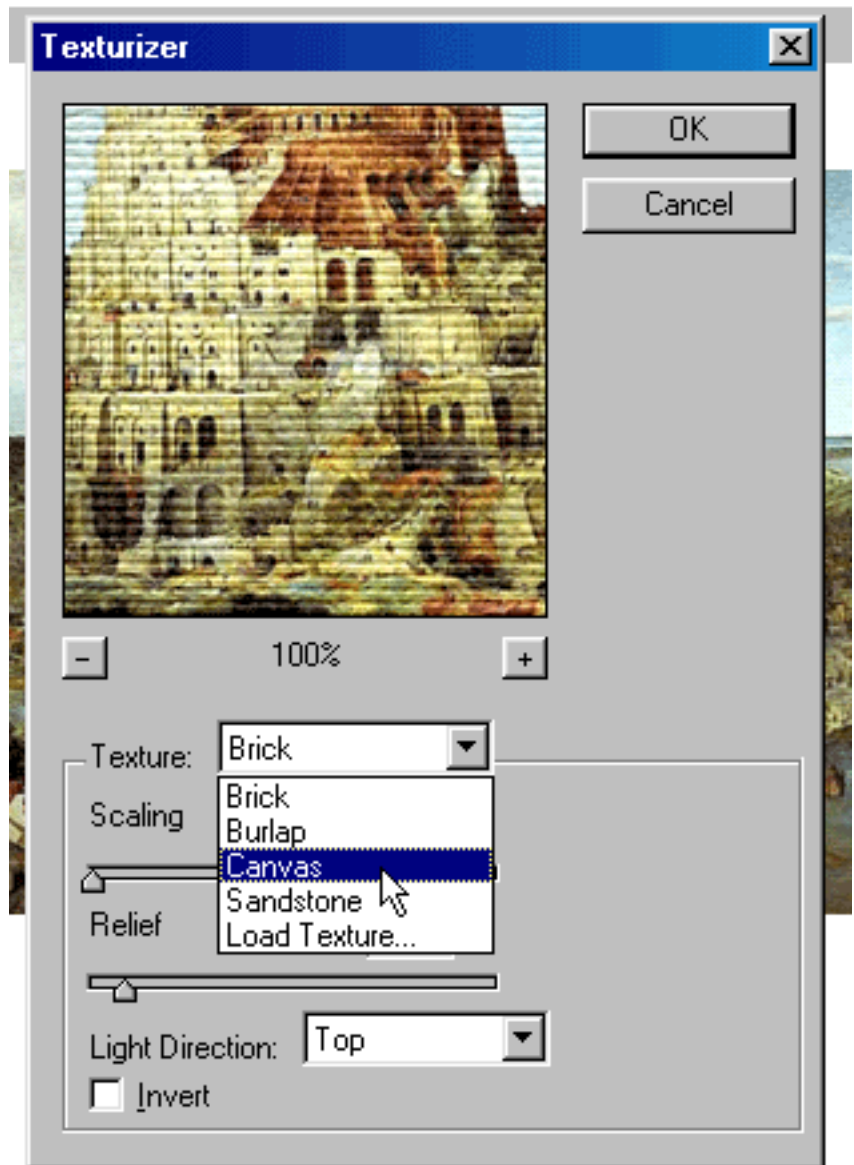
3. Pull down **Filter > Blur > Gaussian Blur...** This filter blurs image or selected area numerically. Use the **Radius** slider to soften the image. ***NB** You may use the **Gaussian Blur**, for example, to emphasize a foreground object by blurring the image background.*



4. Pull down menu **Filter > Texture > Texturizer...** This filter can imitate various surface textures. Choose Texture and Light Direction; then customize the amount with Scaling and Relief sliders and click **OK** (animation).

Liquify and **Distort** filters are discussed in the *2nd part* of this book. As for dozens of other filters of the **Filter** menu, you may try using them yourself. But note, that you will probably use these filters quite rare.

Be cautious about filters!
Overfiltered pictures look awkward.



Concepts > Using History

The **History** palette is one of the most useful features in Photoshop. Keyboard shortcuts are easier for navigating the recent history. To get back for one or more steps, press [**Alt+Ctrl+Z**] one or more times; to move forward in your history press [**Shift+Ctrl+Z**]. However, to order our history at will we need the **History** palette.

1. Open **babylon.jpg** and have some fun spoiling it as badly as you can.
2. Open the **History** palette. If you can't find it, pull down menu **Window > History**
3. Every step you took is stored there as a **history state***. Click on any state to return to it.
**As default the palette can store up to 20 history states. I recommend to maximize this number.*
4. To backup a key history state, you can create a history **snapshot** (animation). Snapshots are shown at the top of the palette. Any time you can return to this state by clicking on its snapshot.
5. By default our history is linear. What does it mean? Select the snapshot **babylon.jpg** (the program has created it while opening the image); then edit the image in some way - paint, select, just do anything you like. All history states below disappear (animation). A change of any history state deletes all the states below that point. However, the **Snapshot 1** is still there. So, by creating a snapshot from a state, you are protecting it from the possibility of being deleted as you navigate and create new histories.



Skills

This chapter* is devoted to the most essential Photoshop skills. I'd even say obligatory skills, because without knowing about color and tonal adjustments, layers, transformations, selecting and masking techniques you give up the best and the most of this program. So, I'd suggest you read this book under the order. However, a few topics marked in the Table of Contents (Bookmarks) with gray color are optional and you may light-heartedly skip them, if you feel like that. Although these things are important too, you can solve most tasks without knowing about them.

**The chapter is available in the full version of the book.*

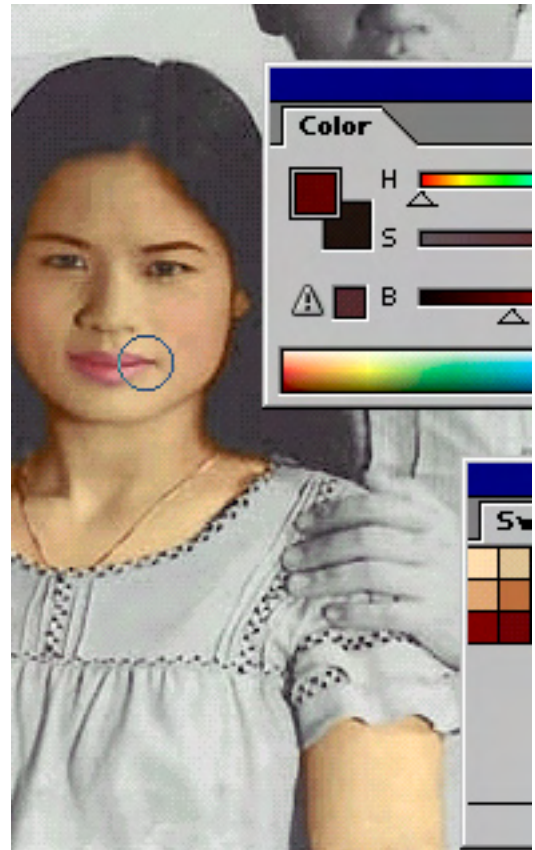


Recipes

This chapter* is a collection of practical solutions, covering everyday tasks of photographers and retouchers. Perhaps, you can't edit your own images, by literally following ready-made instructions; unlike cooking instructions, these recipes require a creative approach. Anyway, you may consider **Recipes** as an advanced Photoshop course.

Since I couldn't squeeze all the possible tasks and solutions into this volume, I had to select only the most wanted ones. I included both simple and complex recipes, requiring some time and inclination. So, look into the TOC, choose a dish to your taste and help yourself!

**The chapter is available in the full version of the book.*



Web

In this chapter* we will talk about Web graphics. Most probably you know its particularities: portability, compatibility, interactivity, etc. We have already used **Save for Web** command. It may be quite enough for simple tasks, but today we will dig a bit deeper.

At this time we will use **ImageReady**, a Web oriented component coming to you with **6th** and **7th** versions of Photoshop. With previous version some things look and work differently.

Before we actually got started with our lesson I'd like to tell about today's sample image. Suppose, we (you and me) want to sell fine art via Internet. We registered a catchy domain name and now in the process of building a web page presenting one of our lots (don't you mind Narcissus by Caravaggio?). I made most of editing in Photoshop and saved the image as layered PSD file (**webpage.psd**). Now it's your turn; convert this still image into an interactive and compact web page, using my hopefully unobtrusive prompts.



*The chapter is available in the full version of the book.

Tools

Tools is a comprehensive Photoshop Toolbox reference. It was not meant to tell you everything about everything; you can find all the details in Photoshop Help file. This section is invoked to show you the purpose and work principles of any tool within a few seconds.

Also, it was not meant to be read from beginning to end. Just remember about it and call it when necessary.

**This chapter is available in the full version of the book.*



About

This book has been composed and illustrated by Andrei Doubrovski, a professional photographic restoration artist and technician. Since 1999, Andrei has run the *digiCollage* – an online image editor's shop. Having edited all kinds of customers' images, he has vast Photoshop experience that he willingly shares with you in this book.



This version of the book includes only the first chapter. Other chapters are available in the full version:

Skills explains the most essential Photoshop techniques - color and tonal adjustments, layers, transformations, selecting and masking. *Recipes* is a collection of practical solutions. Real photos, contributed by amateur and professional photographers, are enhanced, retouched, manipulated for you in real time, showing most efficient combinations of the skills explained in the previous chapter. *Web* is fully devoted to ImageReady, a Web-oriented Photoshop component. This chapter tells how to prepare your images for Internet publications, create animations and even compose interactive web pages. *Tools* is a comprehensive Toolbox reference invoked to show you purpose and work principles of any Photoshop tool.

Click here to order the full version of the book. Transactions are handled by global shareware payment center offering all major payment methods and utilizing state of the art secure servers for your absolute protection. The download link to your product will be sent to you immediately. Optionally, you may receive your book on CD.

Tech Notes

1. If you can't see a red stripe after this **word** it means that you can't play the flash movies embedded in this book.

[Click here](#) to get **Flash Player 6** from the Macromedia web site (file size: 0,5 Mb) and / or

[click here](#) to download the full version of **Adobe Reader 6** from Adobe server (file size: about 15 Mb).

2. It is recommended to read this book from your fixed disk (HDD). Playing flash movies from CD-ROM may cause some problems due to features of your CD-drive.

3. It is recommended to view the movie clips at "full size" which is equal to approx. 75% zoom if you use Adobe Reader or 100% zoom if you read with Adobe Acrobat.

